

<https://doi.org/10.5281/zenodo.2582134>

Research Article

**THE PECULIARITIES OF VAZN
METER IN UZBEK POETRY OF THE
INDEPENDENCE PERIOD****Literature****Key words and expressions:** poetry, vazn metre, syllabification, ideal-esthetic, artistic impressiveness, modernistic description, syncretic expression.**Oripova Gulnoza Murodilovna****Researcher of Fergana State University, city Fergana, Uzbekistan****Abstract**

The place of vazn metre in the expression of the ideal-esthetic and artistic influence in Uzbek poetry during the years of Independence has been analyzed in the article. The poems in the traditional «finger» metre by Abdulla Sher and the syncretic use of modern and the «finger» metres by Abduvali Qutbiddin have been analyzed. The achievements in broad usage of vazn in order to provide the ideal-esthetic and artistic influence in Uzbek poetry along with revealing the various methods of “finger” metre, free verse, modernistic description and their syncretic methods have been depicted.

The vazn¹ metre has a particular importance in emotionality of the artistic esthetic expression in the poem. “Vazn – it is the action in sequence, unity, in one dimension and rate” [1,p. 58]. “It also forms the bases of the poetic rhythm of the sequential repetition and grouping of the same units [2,p. 258].”

“The poetic form is developed mainly by perfecting; creating of the new metres will not result in the loss of the old metres. The important features of the elements of the poetic structure as rhyme, poetic metre, stanzaic prosody, repetition and homonyms are considered in their traditionality. The structure of the poem influences in its own way on the content through the elements of it [3,p. 403-404].”

Furthermore, “in the art of the word, ...it is unfeasible to alternate the means of reflection, interpretation and description unless the outlook in the whole artistic esthetic thought changes. Thus, the history of literature can be considered as the history of the different, inimitable heroes and characters, whose ideal-esthetic principles are different from each other. In this sense in the last years of the previous century, especially in the sixties, the creations of the young generation form an isolated and new ideal-artistic period in the history of the Uzbek poetry”[4,p. 15].

As U.Khamdam cites “the poetry of the independent period becomes diverse according to the method of expressions. In our opinion, there are five of them:

1. Traditional “finger” metre (eight or eleven syllables per line);
2. Folk melody;
3. Aruz (alternate long and short syllables);
4. Modernistic melody or melodiouslessness;

¹ Traditional metre of poetry

1. Syncretic (mixed) method of expression”[5,p. 302]

The features, peculiar to the traditional “finger” metre can be observed in the poetry of Abdulla Sher «The years of flower, the years of nightingales» (2012). Being 7 syllabled frivolous metre in the form of 4/3 syllabification, his poem “of the wretched hovel...” reminds the melody of Uzbek folk songs.

4 + 3 = 7
G‘aribona / kulbaning //
4 + 3 = 7
Eshigini / qoqaman.
2 + 5 = 7
Hamroh, / mendan kulmagin, //
2 + 5 = 7
Unda / chiroq yoqaman, - [6,p. 428]

(English: I knock at the door
Of the wretched hovel
Don’t laugh at me, fellow,
I will strike a light in it).

The light playful metre corresponds to the humorous character of the poem. The consistency in syllabification of each line of the poem preserved.

4 + 3 = 7
Chol: farzandim / der meni, //
4 + 3 = 7
Qizi esa: / aziz do‘st! //
4 + 3 = 7
Yasharmiz ...va / bir kuni //
4 + 3 = 7
Bitib ketar / kamu ko‘st, -[6,p. 8]

(English: The old man: my daughter will care for me.
But the daughter: oh, dear friend!
A day will come,
when you do not need anything).

The professor O.Sharafiddinov noted that “the spirit of investigations always exists in Abdulla Sher’s poems. He approaches to the classic poems, uses the experience of the masters and seeks new words, new means, and new forms in the poetry. Thereupon he creates ghazals², free

² Kind of poem about love, the number of couplets is between 7 and 15

verse and poetic miniatures». Indeed, the appearance of the creator, who is in constant search, is seen and felt in his poetry. For example, his 6 part poem “Spring” is based on the syllabification of 9 syllables.

3 + 3 + 3 = 9
 Maysada / osmonning / ko‘k rangi, //
 3 + 3 + 3 = 9
 Yo‘q, osmon / rangimas, // yo‘q, aslo! //
 3 + 3 + 3 = 9
 Inmishdir / bahorning / ko‘k changi, //
 3 + 3 + 3 = 9
 Na nafis / nafosat / fasli, o! – [6,p. 8]

(English: The grass is full of the blue colour of the sky.
 Oh, no, this not a colour of the sky
 The spring blue dust like a nest,
 How nice is this season, oh!)

The nine syllabled melody plays an important role through the 3 syllabled consistent repetitions depicting the jolly waters of the river, bending branches of the willow and the sun rays bathing in the waters. The poet describes the picturesque view of spring with multicolored water paints. While reading the poem we can feel the fragrant air of spring.

3 + 3 + 3 = 9
 Oppoq nur, / oppoq nur, / hur sahar...//
 3 + 3 + 3 = 9
 Quyyoshda / yuragim / qoni bor.
 3 + 3 + 3 = 9
 Quyosh-chi, / shabnamni simirar, //
 3 + 3 + 3 = 9
 Gullarning / bargiga / labi zor

(English: White beam, a white beam, pure at the dawn
 My heart’s blood in the sun.
 And the sun is sipping the dew,
 Kissing the leaves of the bloom).

In these lines the picture in beams appears. The importance of the consistent metre in equal syllabification is great in description of the nature exposing its beauty.

The syncretic expression of the modern and “finger” metres is seen in the poem “Bobur” by Abduvali Qutbiddin, where the consistent lines preserved.

$$3 + 3 = 6$$

Taxir g'am / yutarsen,

$$3 + 3 = 6$$

Zaxil rang / yutarsen,

$$3 + 3 + 2 = 8$$

Lahmlar / kimniki / Bobur? – [7, p. 60]

(English: You swallow bitter grief,

You swallow the biliary colour.

And whose flesh is it, Bobur?

The appearance of Babur appeared facing to death “this field is sanguinary, this shiver is conscious”. The dramatic state is rising in the next part, the sequence and the numbers of syllables have been changed by increasing the expression of thought.

The increase of the syllables in the lines brings to the change of the metre and the melody becomes solemn. The first line consists of 3+3+3, the second line 3+3+3, the third line is equal to 3+3, while the fourth line shows 3+2 syllabification.

$$3 + 3 + 3 = 9$$

Bo'g'zingga / pechakmi / o'rlagan, /

$$3 + 3 + 3 = 9$$

Shullukmi / emganda / sas simgan, /

$$3 + 3 = 6$$

Nafratmi / oxirgi, /

$$3 + 2 = 5$$

Yamladi. / Bobur?

(English: The leeches are sucking, the

voice gets lost

the last is hate, which is

swallowed. Babur)

The place of the different syllabification and the lines based on vazn is enormous in description of the course of life of Babur, rich in dramatic events.

In the next part of the poem the isosyllabism (which is marked by // sign) plays an important role.

$$3 + 4 + 2 = 9$$

O'kirib // kelayotir / shamshir, /

$$3 + 4 + 2 = 9$$

Bo‘kirib // uchayotir / davvot. /

3 + 4 + 2 = 9

Gurzisin // sindirar / davvor

6 + 3 = 9

Ikkiga bo‘linib / ketasen. –

(English: The sabre is coming,
nearer wooping
the paper imprints fiercely
budgeons are broken by the time)

As it is known, the equality of parts between the lines of the poem brings to isosyllabism. In isosyllabism, which is peculiar to the syllabic poem, the stable equality of the parts in the poetic lines has a significant importance.

The next part of the poem shows the change of the sequence of syllabification of the poem. The appearance of the person whose body is a receptacle of two different people as king and poet rise before our eyes. The melody which appears through the different syllabification is of particular importance and describes the cruel fate of Babur, who absorbs hate, gets the poison through hate.

5 + 3 = 8

Zahareddinman // der yarming, /

5 + 3 = 8

Zahiriddinman // der porang, /

5 + 3 = 8

Biri taxt uzra // nurposhdir, /

5 + 4 = 9

Biri go‘r izlar // oyoqyalang, -

(English: I am Zahriddin, says one part of yours,
I am Zahriddin, says one half of yours.
One part is radiant on the throne,
Seeking the grave, barefooted the other one).

While the portrait of the person, who is both king and poet, finds its own reflection, the isosyllabism plays an important role in revealing the impressive expressions of the thought. The syncretic method of the “finger” metre and modern metre can also be observed in the poem «Franz Kafka.Castle.1917».

The literary critic G.Saidganieva emphasizes “we can observe that some lines are not repeated in sequence and the nature of inconsistent rhythm appears in the poems of Independence period” [8,p. 88].

The following poem of Abduvali Qutbiddin consists of the lines from two to fourteen in freestyle metre. We can also observe the lack of the consistency of syllabification.

4	+	5	+	5	= 14
Nokas bilan / dasturxon qurib - / iltifot qildik,					
4	+	7	+	7	= 18
Muttahamga / mulozamat ko‘rsatdik / nafsning ta’masida.					
		7	+	5	= 13
Sotqinning do‘konidan / non harid qildik,					
5	+	4	+	6	= 15
Yetti bukilib/ salom berdik / vahshat galasiga... - [8,p. 92]					

(English: We shared a meal with a niggard – did the honour,
We treated with respect a villain
Bought the bread in betrayer’s shop
Bowed low to the terrible horde).

The condition of people, who cannot discern the right and wrong, forget what is sin and goodness, is expressed by a heavy syllabification and metre. These people cannot struggle for justice and truth. There are billions of them, who are “thieves nothingarians, no match for righteous”. The number of the syllables in the lines is decreasing in the last part of the poem. The description of the pitiful fate of the tribe, condemned to extirpation is expressed by syllabification from 2 to 12 syllables.

6	+	5	= 11
Bizni yo‘qotish ham / mushkulot emas,			
6	+	6	= 12
Vahm vabosidan /qirilamiz sekin.			
6			
Sidrilamiz sekin, /		= 6	
6			
O‘chirilamiz sekin.../		= 6	
2			
Sekin ...		= 2	

(English: It is not difficult to lose us,
We will be exterminated by the plague of fear,
We will be slowly extirpated,
Slowly pass away,
Slowly...)

In general, there is an efficient use of *vazn* in Uzbek poetry of Independence period in order to provide with the ideal-esthetic and artistic influence. The different methods of using the “finger” metre, free verse, modernistic description and their synthetic expressions have been revealed.

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